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In much indeed that cannot now be definitely ascribed to influence, Dekker is at one with Jonson—in interests, in methods, in tone, and even in vocabulary. After Jonson he is the poet of London life, of ‘merchants and apprentices, gulls and gallants,’ and—beyond Jonson—the partisan of the citizens and their wives against the courtiers;²⁰ after him he paints this life in lively and veracious colors, and his sympathies and judgments, his humor and morality, are of the same coarse-grained but manly cast; after him, once more, he uses a language rich in racy Saxon, in cant, slang, and dialect. The friend of Marston, Dekker has little in common with him, as he has little in common with a better friend and a collaborator, Webster; he has not their burrowing, dissolving turn of mind,—neither the obscene ghastliness of Marston nor the ghastliness of Webster, which is sublime;—but he has the simplicity and soundness of vision and the bourgeois interests of Jonson. The rise—or the development—of this oneness of temper and interests is no doubt to be assigned to the period of our poets’ collaboration for Henslowe, before Jonson had struck off into his thorny path of satire and humors; and the persistence of it, on either side, is attested, if by nothing else, by the instances already adduced of Dekker’s unmistakable imitation of Jonson in the five or six years which follow, and by Jonson’s less extensive, but still more unmistakable, imitation of Dekker so early as in *Eastward Ho* and so late as in the *Devil is an Ass*.²¹

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²⁰ Not after Jonson only, but also after Shakspeare. The latter, as I have shown in *John Webster* (Cambridge, Mass., 1905), pp. 74–79, Dekker, from *Satiromastix* through the *Honest Whore*, imitated in the portrayal of citizenesses, both of fair name and of foul name, and in the matter of partisanship.

²¹ See the explicit allusions in the prologues of both plays.—*E. H.*, as the authors avow, is written in imitation and rivalry of Dekker and Webster’s partisan citizen-play, *Westward Ho*. (Whether Jonson had actually a hand in *E. H.* we cannot here inquire.) In a like general way the *D. I. A. A.* is indebted to Dekker’s *If this be not a Good Play*. The motives are the same—men baffling and outdeviling the devils themselves,—and in both plays devils take service with men. See Herford, *Literary Relations of England and Germany*.

“PAW.”

In Congreve’s *Love for Love* (v, iv), Tattle says to Miss Prue, “O fy! marrying is a paw thing.” This word was always a mystery to me. The *Oxford Dictionary* cites this and several other instances of its use, and defines it, “Improper, naughty, obscene,” which is clearly not the meaning here. As to the etymology, it says, “apparently a variant of *pah*.”

In the (MS.) *History of the Tuesday Club*¹ (circ. 1750), I find what I have no doubt is the true etymology. The writer says: “Our politest people, and persons of the first fashion and quality, use . . . for ‘positive,’ ‘pos,’ for ‘paltry,’ ‘paw,’ for ‘reputation,’ ‘rep,’ for ‘incognito,’ ‘incog.’”

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HAVELOK’S LAMENT.

In the romance of *Havelok*, the young prince, being cruelly treated by the churl Grim and his wife, exclaims,

Weilawei!

That euere was I kinges bern!
That him ne hauede grip or ern,
Leoun or wlf, wluine or bere,
Or other best that wolde him dere.”

(ll. 570–4.)

In *Mod. Lang. Notes* (vii, 134), I suggested the change of *dere*, ‘injure,’ to *nere*, ‘save, deliver.’ Dr. O. F. Emerson, in a note in his *Middle English Reader*, cites my suggestion, but does not approve it. His explanation is, “Havelok laments not only that he is a king’s son, but that wild beasts do not have him rather than such inhuman people.” “Have,” however, is hardly an equivalent for *dere*.

I incline, myself, to abandon my suggestion, chiefly on the ground that I can recall no such late use of *nere*. But it does not seem reasonable

¹ The Tuesday Club was the leading club of Annapolis in the middle of the 18th century. The so-called “History,” however, is not a veracious chronicle, but a witty burlesque in the style of Swift, written by Dr. Alexander Hamilton. It is in the library of the Johns Hopkins University.